

THE CONSTRUCTION OF TAIWANESE AESTHETICS THROUGH ARTS AND
HUMANITIES TEXTBOOKS

BY

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THESIS

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ABSTRACT

This study examines the dominant view of aesthetics in Taiwan as it is presented in the state approved Art and Humanities Textbooks. By looking at how the artworks and artists are framed, where these artworks and artists are from, and which traditions influence the construction of art, I want to find the elements constructing Taiwanese identity presented by these Taiwanese textbooks. Taiwanese aesthetics is understood here as the specific style or appearances of any aural or visual form associated with the construction of an ideology of what is beautiful, worthwhile and artistic within Taiwan's context. In the end, I conclude that the essential quality of Taiwanese aesthetics is hybridity and that Taiwanese aesthetics is not static. Instead, it is the ongoing construction and re-appropriation of values concerning arts from various discipline discourse and cultural traditions. Its fluid and changing quality makes it impossible to define Taiwanese aesthetics; it can only be constructed through living and doing by individuals.

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Chapter 1:

Introduction

Growing up, I never truly enjoyed the subject art at schools. It is not that I disliked schools education in general or that our assigned art teacher was terrible. It was because the class involved a very large portion of time looking at other people's artworks, instead of letting me explore or create with my own hands. Our art classes stick closely to the textbooks we were required to buy in the beginning of the semester. Within these textbooks, we would learn the historical developments of different art traditions, and the evaluation and appreciation of "artworks". From what I can remember, there were a lot of fancy portraits of "foreigners" and a lot of history. Again and again, I thought to myself, what does all this have to do with me? Why can't I just start making stuff already?

As I grew older, I started to realize that all those art lessons were to educate me about certain great masters in the field of art, which everybody else seems to know too! I also started to pick up on the distinctions people make about things considered as artworks and things that are considered as just a thing, an object viewed only for its use value. This made me think, so how did we come to this distinction of things as art? This thinking also seems to be commonly shared among most of the population I've encountered in the short span of my life so far. Then I started to trace back into my memories of my first encounter and application of the word art. Textbooks, where "facts" and knowledge are recorded and taught, came into my mind. I grew interested in the national textbooks, of which common memories are shared by every Taiwanese during their school years.

As a Taiwanese citizen, it is mandatory to go through 9 years of elementary and junior high school education. In 2014, mandatory education will extend to 12 years, including high school education. During these educational years, students “become” a Taiwanese by learning about the values, beliefs, and culture of Taiwan. This process depends highly on textbooks, more specifically, on state-approved textbooks.

What are the values, beliefs, and culture of Taiwan as a country? What does it mean to “become” a Taiwanese? Who decides what Taiwanese culture consists of? All of these ideological questions are tied to the state that regulates and put forward the educational system. As the saying goes, “History is written by the victors”; education is not neutral, but a political battlefield (Lan, 2010). Different groups with various concerns appeal to the public and compete to run the state. The group elected, which often represents the common values most Taiwanese share, is then placed in position to reestablish or confirm those values through the allocation of resources. As mandatory public school education has been considered one of the most important aspects of a person’s initial socialization process (Chen, 1996; Lan, 2006), how resources are allocated through the set up of the education system becomes a crucial part of transmitting the dominant values.

Textbooks act as one of the primary ingredients in Taiwan’s educational system. Currently, Taiwan is famous among other Asian countries for the huge stress students undergo due to high-stakes testing, as test results largely influence a student’s future. Textbooks, which are written according to the state set standards and then must be approved by the state, become the reliable source containing the “correct” answers for high-stakes nation-wide testing by the state-appointed organization.

The national Taiwan educational textbook policy has gone through some major shift over the past thirty years. The National Institute of Compilation and Translation no longer monopolizes textbook writing, but the right to write textbooks is given to nongovernmental publishing companies with the condition of being examined for approval before print. Compared to before, textbooks are significantly more democratic. However, the gatekeepers still exist and the textbook market is shared by only a few publishing houses, which limits the points of views presented.

After realizing the crucial role textbooks play in constructing citizen's understanding of the self and the world, I wondered how art is portrayed through these textbooks. It seems I might be able to find the primary conception people have about art through the studies of textbooks on the subject of art, which is named the Arts and Humanities within contemporary school subjects. Is there a certain discourse or tradition heavily influencing Taiwan's understanding of artworks? Who are usually portrayed and discussed as artists? These tie into the question of aesthetics, the concern for artistic styles. Taiwanese aesthetics I define in this research as the specific style or appearances of any given aural or visual form to be associated with the construction of the ideology, the idea and beliefs, of what is beautiful, worthwhile and artistic within Taiwan's context.

Thus the objective of this study is to examine the existing dominant view of aesthetics presented within the state-approved Arts and Humanities Textbooks. By looking at how the artworks and artists are framed, where these artworks and artists are from, and what traditions are influencing Taiwanese' construction of art, this study wishes to find the elements constructing Taiwanese identity in terms of the presented Taiwanese aesthetics.

Chapter 2:

Literature Review

The Formation of Taiwan Society and Educational System

Being a resourceful island, Taiwan has always had immigrants moving in and searching for a better life. Since the Dutch and Spanish domination in the 1600s, Taiwan has been ruled for different periods of time by the Chinese Ming Dynasty, Ching Dynasty, Empire of Japan, and Chinese Nationalist government (Wang & Kuo, 2009). Including the original indigenous people living on the island, the various ruling governments contributed to the mixed and often times controversial identity recognition of Taiwanese citizens (Hsiao, 2000; Huang, 2000).

According to Huang (2000), the earliest documentation of institutional education was found in the mission schools of European colonizers and missionaries. Later, under the Chinese rule, traditional Chinese education, which focused on competitive levels of examination for governmental job appointments, became the dominant curriculum in Taiwan. Visual arts education was not a part of the official curriculum in these periods, as it was not considered a vital quality for governance (Wang & Kuo, 2009). At the same time, in the private sectors visual arts education was prosperous across different social classes and towards different ends. In wealthy families, private tutoring of painting and calligraphy was popular, in the hope to enrich their children's lives. Lower class people could gain experience and education in craft through apprenticeships, which usually led to earning their livelihood with these skills (Wang & Kuo, 2009).

With the Japanese rule, Taiwan was introduced to westernized public education (Huang, 2000). The content of the of institutional education curricula changed drastically;

it was at this time that western and Japanese art forms and concepts were systematically planted among Taiwanese citizens through public education (Wang & Kuo, 2009). After the Japanese colonization, the Chinese Nationalist government adopted pretty much the same public education structure in Taiwan that the Japanese left (Kuo, 2009). The only difference was in the content of the curricula; Japanese history, geography, literature and art forms and artists were replaced by Mainland Chinese ones. Disregarding the complex composition of the Taiwanese population, which spoke various local languages such as Hakka and Holo, both Japanese and Chinese governments recognized only the language of their originating region in Taiwan's public education. In both cases the dominant ruling power used public education as their tool for creating a hegemonic, loyal and consensual populace that internalized their ideology.

The earliest "Taiwanese consciousness", which viewed Taiwan as the root for forming a national identity could be traced back to the Japanese ruling days (Hsiau, 2000; Chang, 2000). The authoritative colonial policies that denied the locals their roots and history caused the outbreak of the first systematic petition for a Taiwanese country. Later, the Chinese Nationalist government also encountered the same "revolt", as they used similar high-pressured ways to force the implementation of their policies, which were built and designed for Mainland China. With the loss of an identity that was tailored to suit the majority of Taiwanese citizens, along with the development of public education and higher education, the Taiwanese elite was the force that formed this new Taiwanese consciousness (Huang, 2000; Hsiau, 2000; Kuo, 2009).

This Taiwanese consciousness reached its height after 1971 when the Republic of China (Taiwan) lost its seat in the United Nation to the People's Republic of China

(Mainland China) (Huang, 2000). The sudden loss of international recognition awakened the intellectuals of Taiwan to reconsider their identity. They started to turn to what was local to search for a uniqueness that defined us as a country (Kuo, 2009). The main focus of this movement was to shift the perception, conception and ideology of the mass of Taiwanese people to recognize the identity of Taiwan as their center. Education was to be about Taiwan, made by Taiwanese and for Taiwanese. This was the starting point in shifting the governmental focus from Mainland China to Taiwan. Some researchers say that this movement of localizing the Taiwanese identity could be seen in the content of children's picture books (Kuo, 2009), as well as Taiwanese public education curricula (Wang & Kuo, 2009; Chen & Chiu, 2011). They believe that current Taiwan education policy and practice are becoming more "Taiwanese". The Taiwanese consciousness movement slowly made its way into the government. As Kuo (2009) indicated:

Recent cultural policy for strengthening Taiwanese consciousness consists of promoting an equal right for different native languages, preserving and researching traditional Taiwanese cultures, promoting cultural creative industries, and recruiting and training cultural volunteers and professionals. (p. 9)

Other scholars argue that we are still in the midst of an imbalanced power structure (Chang, 2000; Hsiao, 2000; Hsiao, 2000). Even though the ban on freedom of speech was abolished in 1987, the software of its hegemony still persists in the way certain values are passed on in the socializing process of a newcomer to the society (Hsiao, 2000). And the public education system, which all Taiwanese have to go through, plays a huge role in perpetuating the status quo. Where before dominant cultural groups used the state apparatus to dictate the official education process through textbooks and policies, now the dictation is in the "hidden curriculum" (Chang, 2000; Ho, 2006). Scholars argue that the hegemonic practice of determining who we are, who we should be and where are we go-

ing, is still present in the public education system; only now it's under the covers. The aboriginal Taiwanese are still marginalized in terms of education resources and still stigmatized in our textbooks and history lessons (Fan, 2010). At the same time, the first wave of Han Chinese immigrants, lacking language advantages, faces the loss of opportunities for higher status occupations (Hsiao, 2000; Ho, 2006).

Following the thought that there still exists a dominant ideology within education, this paper wishes to explore the current art education textbooks to see whether the hidden ideology is present. And if so, what is the dominant discourse? In order to do so, we need to first understand what are textbooks, and how they have been implemented in Taiwan's educational systems.

Textbooks in Taiwan and Textbooks' Dominant Ideology

Taiwan's national textbook policy has undergone major amendment over the past thirty years. Peng and Zhan (2011) categorized the development in chronicle order as: 1. Centralized writing system (1968-1989), 2. A parallel usage system of centralized writing and examined democratic writing (1989-2000), 3. Examined democratic writing system (2000-2005), 4. A parallel usage system of centralized writing and examined democratic writing (2005-now). In the following paragraphs I will discuss the development of each period in more detail.

The Ministry of Education of the National Government of Republic of China, which was under the Chinese Nationalist Party government during the Martial Law period (1949-1987), established national public education in 1968. The national textbook policy required the National Institute of Compilation and Translation to centrally write and edit the public education textbooks for all subjects and across all grade levels. Public

school teachers' curriculum plans were to follow and coordinate with the national curriculum plan presented through the national textbooks (Zhan & Peng, 2011).

As already explained, in the 1970s Taiwan was going through a stage of questioning the unified national identity and developed the concept of Taiwanese consciousness; alternative voices calling for liberal opposition to the Taiwanese government's unified national identity started to bloom (Li, 2009; Chen & Chang, 2012). The rudiments of the Democratic Progressive Party, which was the accumulation of most people outside the Chinese Nationalist Party, was formed in 1985 to compete with the one-party authoritarian rule of the Chinese Nationalist Party. Its formation and underground movements turned mainstream and prompted the lift of Martial Law in 1987. After that, the Ministry of Education answered the call for diverse and liberal education reform by gradually granting the right to write elementary and junior high school arts, activities and elective subjects' textbooks to nongovernmental publishers, with the condition that they were to be examined and approved by the National Institute of Compilation and Translation before printing. During this period of parallel usage of centralized writing and examined democratic writing, all entrance examination subjects were to remain centrally written, while non-entrance examination subjects, such as Arts and Activities, were democratically written by nongovernmental publishers and then examined by governmental agency (Lan, 2006).

In order to cope with the education reform of Grade 1-9 Curriculum (2000), the Ministry of Education announced the new textbook policy that terminated the centralized writing of textbooks and granted competing nongovernmental publishers the right to write and publish textbooks of all subjects for school grade levels' 1st-9th in 2000.

Schools no longer used centrally written textbooks by 2001, and the National Institute of Compilation and Translation was only in charge of examining and approving nongovernmental publishers' written textbooks (Li, 2009).

However, the blossoming of various versions of textbooks by various publishers was not met by positive public perceptions (Li, 2009). As the centralized high school entrance examination system, later renamed Academic Attainment Indicators, was still intact and put a lot of pressure on junior high school students, the new textbooks caused parents and students to panic about which version to study or even whether to study all available versions. There emerged voices from the public to return to the centralized writing and publishing of textbooks. The return to one centralized (either centrally written or centrally selected) textbook was included in the political platform of a Taipei city mayor candidate and then employed after the candidate was elected. This regional policy caused much regional and central governmental dispute but gained positive commentary among other regions. When the party in national government changed after the 2008 presidential election, new policies regarding textbooks were introduced. The new head of the Ministry of Education was in favor of each region being able to select one version of a textbook for that area. Later on, the national textbook policy returned to centralized writing and examined democratic writing parallel usage system. Elementary level Math and junior high school level Science and Technology were centrally written by the National Academy for Educational Research and then examined and approved by the National Institute of Compilation and Translation for publishing, while other subjects such as Arts and Humanities were approved by the National Institute of Compilation and Translation.

The role textbooks play in a society has been under great discussion (Apple 1996). As the Oxford English Dictionary defines it, a textbook is “a book used as a standard work for the study of a particular subject”. Textbooks are a systematic way to convey a confined area of disciplined knowledge for a continually updated curriculum, which reflects the common agreements at the moment, in a subject or field. As textbooks are located in various cultures and languages, the overarching political ideology of the society where the textbook is situated influences what is presented as the common agreement. In short, textbooks are ideological and never neutral regardless of field or subject (Apple 1982; Apple 1993; Lan, 2010).

It is important to note what I mean by ideology here. According to Marxist theory, the dominant ideology is denoted by the superstructure. “Dominant ideology” is the system of ideas created and enforced by the dominant class to legitimize and maintain its privileges by persuading the whole society to recognize it as in their own interest (Gramsci, 1982). In this sense, ideology is associated with the interest of a certain social class for others to accept its value, ideas, and beliefs.

Even though present common usage of ideology is “characterizing ideas, ideals, beliefs, and values” (Duncum, 2008, p.125) without particular association with any particular social class, it is still associated with different social groups. Social classes can no longer explain the dynamics of a society and have been replaced by social groups that divide society through various levels of attributes. This does not affect the fundamental argument Gramsci put forward about ideologies: that ideologies are competing theories to persuade individual to recognize others’ interests as their own. Once a certain ideology

achieves dominant position by appealing to most individuals, it will become the hegemony of the society.

According to Gramsci, hegemony is maintained in a society through force and consent. He said:

The 'normal' exercise of hegemony on the now classical terrain of the parliamentary regime is characterized by the combination of force and consent, which balance each other reciprocally, without force predominating excessively over consent. Indeed, the attempt is always made to ensure that force will appear to be based on the consent of the majority, expressed by the so-called organs of public opinion—newspapers and associations—which, therefore, in certain situations, are artificially multiplied. (Gramsci, p.248)

Domination is not entirely by force, but needs active consent to make the domination seem legitimate. The use of ideology in this study will follow this line of thought, with ideology viewed as a set of ideas, values, and beliefs presented by various social groups to influence the audience's understanding of the world, as well as their behavior. And with the routine of regulating textbooks we can see how this force and consent is used.

The right to write textbooks, and the ability to determine what textbooks are to be distributed, is the exercise of force. By using governmental laws and formed by the representatives of the general public, the ruling hegemony was able to continue dominating the discourses that favor their interests. In Fu-Chang Wang's (2001) paper "National Imagination, Ethnic Consciousness, and History: Content and Context Analyses of the 'Getting to Know Taiwan' Textbook Disputes", he talked about how identities are formed through textbooks articulating the "right" worldview. This paper approaches textbook conflicts by placing the content in the bigger picture of the whole "Taiwanese conscious" movement. The dispute arises when the subaltern groups realize that their history/interest not being served by the official history writing that educates the worldview of new generations.

They seek their voice through the legal system by attending and advising the textbook writing sessions and meetings. The language the textbooks use, their imagery, and their viewpoint of geography/history, all contribute to the “right” viewpoint they carry. And as the ruling class of Taiwan enjoys the power of production, they are able to maintain the rightness of its discourse through the State and juridical government, a.k.a. “direct domination” (Gramsci, p.145). This way, even if the subaltern groups were not giving active or passive consent to their domination, the hegemonic group could always use legal coercive power to enforce a discipline, in this case the right to put forward the beneficial worldview.

The other part of the equation is consent. As textbooks are an important unifying construct over all Taiwanese citizens, the ability to control them allows the education of worldviews to be tilted to a favorable situation. When a young person first starts to construct their understanding of the world, the official version provided by the school plays an important part. But because controlling the propaganda tools of textbooks is not enough, the dominant group needs to make sure the proposed authoritative views are being internalized.

This is where monthly, yearly and level examination come into play. All subjects in Taiwan are to be tested in accordance with the materials in textbooks. In Taiwan, if you cannot succeed in examinations, you have very limited chances of finding ways to reproduce in the society. As the society at large punishes individuals who cannot get good grades, and with the assumption that every individual aims at success, individuals have no option but to take the examinations. They memorize and are repetitively tested on the information passed along in textbooks as the truth. Even if they had doubts, they would

vanish as the intensity of examination becomes greater in higher-grade levels. In the end, even if individuals had doubts about the information given, they are stripped of chances to pursue alternative opinions as the highly pressured testing takes up almost all of their time. Either actively or passively, the students in our educational system grow up consenting to the textbooks.

It is a vicious cycle as only the ones who consent to the hegemonic domination can win under the current educational system, and in turn they become the ones in power to maintain their advantage. Exactly whose history is it we are witnessing? From whose point of view is this textbook representing? These are fundamental questions of domination we need to take into consideration when speaking of textbooks.

Aesthetics and Taiwanese Aesthetic

The concept of aesthetics has evolved over time. As the Oxford English Dictionary Online defines it, aesthetics is:

The philosophy of the beautiful or of art; a system of principles for the appreciation of the beautiful, etc.; the distinctive underlying principles of a work of art or a genre, the works of an artist, the arts of a culture, etc. (Oxford English Dictionary, 2012)

We can see the key words such as beautiful, art, and artists linked to the term aesthetics. Our most common association of beauty with aesthetics is linked to the development of the theory of beauty during the 18th century. Philosophers then were interested in concepts such as the picturesque and the sublime to better understand the concept of beauty. They were developing a theory that would “give an adequate analysis of the experience of the beautiful, the sublime, the picturesque, and related phenomena as they occur in nature and art” (Dickie, 1997, p. 4). Baumgarten was the first to apply aesthetics to describe taste or sense of beauty, which facilitated the branch of philosophy

that talks about aesthetics as a separate field. Kant also largely influenced our modern understanding of aesthetics, which we often associate with the consideration of beauty. Kant used the concept of aesthetics to discuss specifically the beautiful and the sublime (Duncum, 2010). After the 18th century, “the word ‘beautiful’ then came to be used either as a synonym of ‘having aesthetic value’” (Dickie, 1997, p. 4).

Numerous modernists and art educators followed Kant’s line of thought and considered aesthetic experiences as a spiritual moment that occurred upon stimulation of limited cultural forms such as fine art (Duncum, 2007). Art educator Ralph Smith believes that by being familiar with art history and art criticism through art education, we can develop the capacity to have high quality aesthetic experiences by grasping the particular aesthetic qualities that require certain contextual knowledge (Parsons, 2002). This line of thought creates and maintains a hierarchy of experiences. The concept of art here is limited to certain major artworks defined as great in certain academic literature, which are thought to be able to trigger high quality aesthetic experiences, and does not include popular art forms. There is an ideal viewer who is equipped with specific knowledge and a correct response that is set through the authoritative discussion of the discipline. This differentiation discriminates among experiences, knowledge and values that derive from different social classes; it thereby sustains an elite cultural class.

Thus some art educators have shifted to the discussion of the meanings in artworks (Parsons, 2002). Instead of considering the aesthetic quality objectively fixed in artworks, the meaning of the artwork lies in the dialog between the viewer and the object.

“Meanings have aesthetic qualities and those aesthetic qualities are meaningful”

(Parsons, 2002, p. 32). Meaning comes from connections, and this takes into account the different contexts under which the artwork is viewed without discrimination.

Following the reconsideration of the limitations of associating aesthetics with certain knowledge and experiences, the use of the term 'aesthetics' is being reconsidered. Discussion of aesthetics has recently returned to the original meaning and focuses on all forms of sensory stimulation. In opposition to the modernists' view of associating aesthetics with certain higher-order experiences, recent art educators use the concept of aesthetics to describe all visual experiences (Duncum, 2008).

In this study, I will extend from Williams' use of the word "aesthetics," which means "visual appearances and effect" (cited in Duncum, 2008, p. 123). This definition is closer to the Greeks' notion of aesthesis as sense perception. In this study, I will use aesthetics to describe all the sensory perceptions, including both visual and aural. In this context, no moral or value judgment is inherently associated with the visual or aural stimulations; that is, all forms of sensory experiences are considered equally important. The differences among them are not to be judged for higher or lower, but to be categorized into different styles.

Now I want to talk about how aesthetics is understood in the Chinese context. Again, the connection of aesthetics with ideology is crucial. The translation of the word aesthetics in Chinese is 美學 or 美感. The first word of both of these terms is beauty and the other two words are subject and sense. The two terms are used interchangeably in different Chinese literature to point to the study of what stimulates beauty. This study of what stimulates beauty extends from the idea that beauty is the worthwhile endeavor, the lovely, the meaningful and the superior. But overall, to sense beauty and the study of

beauty were understood in Chinese as the legacy of philosophy of aesthetics in the western literature. Even though current discussions of aesthetics in western literature have come to a position of discerning different styles without giving value labels, the term in Chinese still implies value statements. Beauty, or the consideration of what is beautiful, in Chinese aesthetics, is understood as something worth questing for. When using the term aesthetics in Chinese, we are inevitably constructing the ideology of beauty.

Thus I want to look at the Chinese use of the term aesthetics in Taiwan. When I say Taiwanese aesthetics, I mean the specific style or appearances of any given visual form to be associated with the construction of the ideology, the idea and beliefs, of what is beautiful and worthwhile within Taiwan's context. Specifically, I want to look at how art education textbooks construct this concept of Taiwanese aesthetics. Taiwanese aesthetics is inherently an ideology, an ideology of granting the subject value and importance through the label of beauty. By looking at this construct, we can understand the influential discourse affecting Taiwan's art disciplines.

Art Education Textbook Studies in Taiwan

There have been many studies of textbooks in Taiwan. Most of these studies are discussions of textbook policies and each subject's developments. Many have challenged the politics of textbook writing through discourse analysis, and many have made a specific content analysis of what is written in them. History and social studies have been one of the most controversial subjects (Wang, 2001). Chinese is also a popular subject where scholars have studied how various concepts regarding the human condition, such as hand-

icaps or what constitutes a good life, are defined and labeled through the teaching of language (Liang et al., 2012).

However, there have not been many studies looking at art education textbooks. The only times art education textbooks are mentioned, they are considered within the larger context of textbook policy developments and curriculum reforms. Since the reform of Grade 1-9 Curriculum in 2000, visual art education is integrated with performance art and music to form the Art and Humanities subject. Within this new integrated subject, Liu (2005) looked specifically at gender constructs of visual arts within the approved Art and Humanities textbooks in “A Study of Gender Ideology in the ‘Art and Humanity’ Textbooks of Elementary and Secondary Schools Levels-- Taking the “Visual Arts” as an Example.” She discussed how gender ideologies are reproduced and reified through the ways artists are presented and how their artworks are approached.

As Liu’s (2005) paper directly deals with the problem of gender in these textbooks, it elaborates on feminist viewpoints. One of the major differences between genders was the numbers of male/female artists mentioned. Over three companies’ textbooks, female artists only appeared 12 times while male artists appeared 148 times in elementary textbooks, an 8% to 92% difference. The secondary textbooks had 34 female mentions and 418 male mentions, resulting in the same 8% and 92% difference.

This ratio is not surprising, as across art history we have seldom witnessed great female artists. But why is it that there have been so few great female artists? Linda Nochlin (1971) describes, in her article “Why Have There Been No Great Women Artists?” the excluding factors in traditional artist studio training. To become a great artist in the traditional sense, individuals must go through rigorous training as their main full-time

job. They would need to draw nude models in academia to fully understand the body structure in hope to reach absolute realism, as it was the dominating standard of art making. Women could not go through this process of training, as it was considered unfit and inappropriate, and they would have to retreat to scenery drawings or secondary sources to achieve this form of real life drawing. But by not being able to train alongside their male colleagues, they were excluded from the most revered way of art.

Also, the socially assigned duty of a female as mother and caretaker strips her chances and ability to maintain a full time artist position. She is not encouraged to pursue the great talents of artistic expression; in fact, she is not even encouraged to maintain a job outside the household. She would experience more challenges in exploring her talents, let alone in showing them in the public domain. Instead of looking through this process, we often consider only the artists' achievement as the representation of their artistic expression and talent. This way, it is more than easy for students to regard females as not as artistic as males.

This reflects the standpoint of feminist theory of the gender construct. "There could be no theory, no method, and no knowledge... that is not made by men and women and made from a definite standpoint in the society and in the interests of those who make it" (Siedman, 2008, p.204). The traditional artworld is constructed by males, and the standards of what it means to be good, capable and talented revolve around the persons that construct the knowledge. The human life that constitutes a great artist is programmed around the male living condition: not having to worry about domestic responsibilities, as their world lies outside the family. As males construct the standard, they maintain it

through the various relations of ruling; “the role of knowledge as a social force of domination” (Siedman, 2008, p.206).

Liu’s study is important because it shines light on how textbooks reinforce conventional gender differences. Female students lack role models to aspire to and may not be encouraged even in the contemporary world when the limits are not as rigid.

As Taiwanese consciousness has had a direct impact on the policies and public perception of what ‘Taiwanese’ means, I wonder how much of that change has been reflected in our Art and Humanities textbooks. This paper wishes to build on the above discussions about Taiwan's condition and look at how attributes other than gender construct knowledge in Taiwan’s Art and Humanities textbooks. I will be looking at how the concept of Taiwanese Aesthetics, which deals with the ideology of beauty as valuable, is constructed through including or praising certain types of artworks or artists.

Chapter 3:

Methodology

In this study, I want to unravel the dominant idea of Aesthetics Taiwanese citizens are being given through the state-approved Arts and Humanities textbooks, which I summarize with the concept called Taiwanese aesthetics. By having to be approved by the national government, art education textbooks, known as the subject Arts and Humanities, are key demonstrations of the national curriculum regarding arts.

The objects of this study will be the Art and Humanities textbooks from grade 3 to 9 published by Kang Hsuan Educational Publishing Group. As the national examination process increases the time and involves risks to publish an approved textbook, a textbook publishing company requires large capital. Publishing companies that focus on one or a few school subjects instead of all of them have a disadvantage during the school textbooks selection process and thus are harder to maintain (Chen, 2010). When the textbook market opened up in 2001, there were 15 publishing companies. As of 2007, three publishing companies dominate the textbook market and own 80 percent of the textbooks used (PChome news; Chen et al., 2008; Chen, 2010). According to the National Institute of Compilation and Translation's 2012 records, only Kang Hsuan Educational Publishing Group, Nan I Book Enterprise Company and Han Lin Publishing Company are allowed to publish elementary level Art and Humanities textbooks. Among secondary level Art and Humanities textbooks, only Kang Hsuan Educational Publishing Group, and Han Lin Publishing Company and U Chen Book Publishing Group are licensed to publish. Even though there are no specific numbers featuring the usage of Art and Humanities textbooks, we can glean insights of brand popularity through overall subjects. Over all sub-

jects Kang Hsuan Educational Publishing Group has the largest market share, approximately 40 percent, with Nan I Book Enterprise Company holding 20 percent and Han Lin Publishing Company following with 20 percent of market share (PChome News). Thus, for the purpose of this study, I sampled Kang Hsuan Educational Publishing Group's Art and Humanities textbooks.

As the subject Arts and Humanities starts from grade 3, I will be looking at the textbooks from grade 3 to 6, which is the end of elementary public education. I will not be looking at the Junior high school level. As primary education is the first time students are exposed to the public education environment, it is their first encounter and socialization with a textbook. Without giving much thought about the mechanisms of these textbooks, what is presented in them becomes crucial in constructing a student's conception of the world and a subject. Each grade has 2 semesters, so there is a total of 2 textbooks each grade level and in total I will be looking at 8 textbooks. Note that in this study I will only look the textbook used by the students. Even though with each student textbook they also publish a teacher's handbook for the teachers to read through, I will not be looking at the teacher's handbook. I want to understand how Taiwanese aesthetics is presented in the textbooks to the students.

I will use content analysis as my research method. The key concept I want to observe is Taiwanese aesthetics, the dominant ideology of what is beautiful, worthwhile and aesthetic in any given visual form within Taiwan's culture. In order to operationalize this concept, I will use five independent variables within two aspects to measure the components of Taiwanese Aesthetics. The two aspects are the artworks presented and the artists featured. Here, the definition of artworks includes every specific object that the textbooks

focus on and ask us to cherish. It can be anything from a sunset to a toilet, depending on the framework of art that should be valued. The artists here are the creators of things that are deemed as art in the textbooks. They are the role models and examples in creating things in specific media and ways.

Within the aspect of artworks, there are three variables. The first is the form artworks appear in. In this variable I will look at what types of form are considered as artwork and presented in these textbooks as models. As there are three disciplines of art, music, visual arts and performances, in these textbooks, each discipline has its own forms in which artworks are framed. In the musical arts, artworks appear in three forms: the musical staff, the curvy lines, and the verbally descriptive. In the visual arts, artworks appear in either 2-dimensional or 3-dimensional forms. In the performing arts, there is only the form of performance to display its artworks.

The second variable is the presentation of the artworks. In the musical arts, I will consider what instruments and in what combinations are used to demonstrate the artworks. In the visual arts, the central question is which medium or method is used to present the artwork is the center question to presentation. In the performing arts, artworks are presented either after carefully arranged rehearsals, or simply act as spontaneous interactions. All of these will be examined within the category of presentations of artworks.

The third variable is the tradition the presented artworks are from. When looking at the tradition in which the artworks are formed or popularized, it is important to take note in the locality of the artworks through geographic cultural regions and their position within that culture. To locate the latter, this research separates works in terms of their age. According to Nettl (1956), each cultural region contains a classical and a folk tradition.

The classical usually refers to the “cultivated” or more complex forms of art in the discipline in which it is situated. The folk tradition refers to the primitive styles coming from the common people; in the end, the discourse defines its separation from the classical. Thus, older artworks, which have been discussed in terms of their historical significance, can be separated into folk or classical attributes depending on how the textbooks define them. The position within the society and discipline of younger artworks, however, is not yet confirmed. Thus, they are given the attribute contemporary. By considering its cultural region of origin and its position within that culture, we can understand the logic of the categories of attributes.

Within the variable of artists there are two categories. The first is the cultural regions in which the artists are from or influenced by. When considering this, I categorized the world into 7 cultural regions (Clem, 2009). The regions are South & East Asia, Euro-Western, Slavic/Orthodox, South Pacific, Africa, Arabic/Turkic/Islamic, and Latin America.

The second category is the gender of the artists. As this study wants to build on Liu’s (2005) study, the gender presentation is an important part. The third category is the educational background of the artists. This may or may not be mentioned in the textbooks. When it is mentioned, I look at what type of educational background is associated with artists.

As I am not dealing with the actual perceptions of students, there are no dependent variables in this study. By not considering the actual responses of students, I face the first limitation of this study, which is that it is only the observation of one side of the communication. I am only looking at the speakers’ side and considering what is delivered with-

out observing how much the students take in and how they decode the text. The second limitation is that I look at only one brand of the Art and Humanities textbooks and thus this not the complete picture. Other brands may present a different composition of Taiwanese aesthetics. However, I wish to present a glimpse of the Taiwanese aesthetics that is most popular within Taiwan.

Chapter 4:

Findings and Discussions

In this chapter, I will discuss my findings from my analysis of the Arts and Humanities textbooks from 3rd to 6th grade by Kang Hsuan Educational Publishing. I examined 8 textbooks, as there were 2 textbooks for each grade level. All of these followed a similar format and structure.

Each textbook starts with a declaration from the publisher, stating that it has been approved and follows the Grade 1-9 Curriculum Guidelines textbook policy published by the Department of Education. It also explains the layout and the organization of the content. The Grade 1-9 Curriculum Guidelines call for the Arts and Humanities subject to be an integrated curriculum of the visual arts, musical arts and performing arts; hence the textbooks include materials from all three disciplines of art. Each includes 3 to 6 lessons, with each lesson focusing on one specific topic. These topics are sometimes abstract, as for example friendships, and sometimes concrete, eg. flowers. With each topic, the lesson focuses on exploring that concept using the various disciplines of art. In books with more lessons, the first few lessons are dedicated to only one of the above-mentioned disciplines of art. In the later lessons, the materials are integrated and each form of art is mentioned in connection with the others. With books with fewer lessons, every lesson integrates the three disciplines of art. Each lesson consists of the three following elements: the importance and conceptualization of the topic, examples of artists creating artworks related to the topic, and hands-on guides to perform or make one's own artwork. At the end of each textbook, there are supplement materials that echo the lessons. These materials include extra songs, more guides to hands-on artwork, and worksheets for students to either

explore more related materials or enhance memorizing facts or knowledge from previous lessons.

In the following discussion of findings, I will follow the textbooks' structure of division in terms of musical arts, visual arts, and performing arts according to the dominant form of presentation and stimulation. The musical arts include the forms of musical staff, curvy lines and description, which are all to describe or appeal to the aural stimulation. The visual arts and the performing arts are predominantly in relation to the visual stimulation. However, the visual arts consider mostly still-life objects, whereas performing arts appeal to the movements of objects, with the inclusion of aural stimulations. In the visual arts, the artworks are in either 2 or 3 dimensions. In the performing arts, the artworks are in the form of performances, which imply the motion and time involved to perform the artwork. In the process, the aural aspect becomes an important consideration.

In each art discipline, I have three major discussions. First, by looking at the form and presentation of the artworks, I discuss what is framed as an artwork within Taiwanese aesthetics. What are the popular forms of artworks? What kinds of medium are used to present an artwork? Only by looking at the dominant forms and presentation of artworks, can we come to see what is framed as an artwork within Taiwanese aesthetics. Secondly, by looking at the tradition these artworks are from and what cultural regions the artists are from, I will discuss the dominant cultural influences on Taiwanese aesthetics. What traditions of art populate Taiwan's textbooks? Which cultures do they most reference? What cultural regions are not presented in our textbooks? Thirdly, by looking at the presented artists' gender, I will discuss the issue of gender disparity. This discussion extends Liu's (2005) previous look at Taiwan's Art and Humanities textbook. As Liu dis-

cussed the obvious lack of female role models and the presentation of positive masculinity within these textbooks, this study examines the issue of female presence/absence several years later. Are there many women artists in these latest Art and Humanities textbooks? Is there any equalization of the difference in gender? By looking at the statistics of each art discipline, we will be able to better understand the dominant influences in each field of discipline. At the end of the chapter, I will discuss the overall content of these textbooks. By looking at the tradition, cultural region and gender of the artists and artworks, I will consider the implications of their presentation of Taiwanese aesthetics.

Before I start the content analysis, I want to state the conditions in which the coding process was carried out. The attributes of the form of the artworks are analyzed as mutually exclusive: each artwork can only be counted in one category. The other four variables - the artworks' presentation, the artworks' tradition, the artists' cultural region, and the artists' gender - contains various categories, and each artwork or artist may be counted in various categories. There are artworks that use a single presentation medium, are extracted from a cleared distinguishable tradition with an artist growing up in one specific cultural region. But there are also artworks using multiple presentation media, influenced by various art traditions with two or three artists who grew up in different parts of the cultural region map. In the first case, the artwork and artist attributes are counted once within each of the variables. In the latter case, the artwork and artists attributes are counted more than once within each of the variables. By understanding how the statistics of the content were counted, we can now venture into the findings of this study.

Music

Table 1
3rd to 6th Grade Level Textbooks: Music Section Content Analysis

Aspect	Variable	Attribute	N	%
Artwork	Form	Musical Staff	191	89
		Descriptive	13	6
		Curvy Lines	11	5
	Presentation	Human Voice	155	62
		Recorder	51	20
		Orchestra	14	6
		Piano	11	4
		Trumpet	6	2
		Symphony	3	1
		Xylophone	2	1
		Horn	2	1
		Guitar	2	1
		Electronic Keyboard	1	0
		Suona	1	0
		Nature	1	0
	Tradition	Taiwanese Contemporary	122	37
		European Folk	54	17
		European Classical	47	14
		Taiwanese Folk	39	12
		USA Folk	19	6
		South & East Asia Folk	15	5
		Chinese Folk	10	3
		Russian Classical	6	2
		Chinese Classical	5	2
		USA Classical	4	1
		USA Contemporary	3	1
		South & East Asia Contemporary	3	1
		Taiwanese Elementary Students	0	0
		Islamic Contemporary	0	0
Artists	Cultural Region	South & East Asia	202	59
		Euro-Western	130	38
		Slavic/Orthodox	8	2
		South Pacific	1	0
		Africa	0	0
		Arabic/Turkic/Islamic	0	0
		Latin America	0	0
	Gender	Male	189	68
		Unknown	62	22
		Female	25	9
		Group	0	0

First is the framing of musical artworks. Within the discipline of music, the textbooks use three different forms to display musical artworks. Musical staves appear most frequently in. They appeared 191 times for a total of 88.84% of the musical works presented. Both the curvy and the descriptive lines were far less popular. The descriptive form appeared 13 times, in 6.05% of the musical artworks. The curvy lines had only 11 appearances, in 5.12% of the musical works.

The standard musical staff is a form that originated in the Western music tradition (Pam Peters, 2004, p. 514). Within the staff, there are appropriate music symbols to indicate the desired effects of musical instruments. This notation has now spread through various parts of the world and is standard to most musical disciplines. As seen in Taiwan's textbooks, the musical staff is the predominant form of communicating musical arts. However, it is not the only musical language. The curvy lines and vivid description of musical artworks also work as ways to communicate. The curvy lines are not systematically disciplined, but they serve as an effective and intuitive way to communicate the ups and downs and turns and stops of aural stimulations. The linguistic descriptive form is also not standardized in its communication. Neither the curvy lines nor the descriptive are used to substitute for the staves. Rather, they are ways for the students to explore the complicated musical staves in simpler ways closer to the students.



Figure 1. Music: Musical Staff.

The displayed musical artworks were presented through many different instruments and combinations of instruments. A total of 12 different instrumental attributes were mentioned in the textbooks. Among them, human voice was the most common. They were presented 155 times, in 62.25% of the musical presentations. The recorder was the second most common. It appeared in 20.48% of all the musical artworks, a total of 51 times. The orchestra, the piano, and the trumpet occupied 5.62%, 4.42%, and 2.41% of the presentations. The symphony, the electronic keyboard, the xylophone, the horn, the suona, the guitar, and natural sounds occupied the remaining 4% of the presentations.

Human voices and the recorder are both low cost and convenient ways to present music. With a class of forty some students from different economic backgrounds, stu-

dents' own voices or a 2 dollar recorder becomes the dominant way present music. The most common presentation of music in these textbooks was to display the work in staff form and ask the students or teacher to sing/play the music. Usually the textbook indicates the teacher to play CDs for other presentations by piano, orchestra or suona, which are usually not present in the music classroom. Even though CDs are only a representation of the actual music, the point is to introduce students to the discipline of music played by various musical instruments.

As we can see, the textbooks put out the strong message of musical staves as the essential form of language. This establishes the discipline of music around staves. In a way, if the music does not display the form of standardized musical staves, it cannot be compared and discussed in the same manner as other musical artworks. The establishment of a discipline largely depends on the systematic comparison and discussion to build up the hierarchy of knowledge within the field. By not participating in the discourse, the artworks cannot be valued in comparison with others and have their own legitimacy. This also excludes the work from being repeatedly discussed and popularized through the discourse. Human voices and other instruments also use that notation as indicating how a piece should be presented. A piece must be performed by instrumental manipulation in accordance to a rhythmic plan. It is not the random chit-chat sound you hear in the background of a subway ride; it is not the repetitive computer fan clicking you hear typing your paper. It is a deliberate composition of sounds made by various instruments.

Here we see the framing of a musical work within the textbooks. The textbooks do try to include works not usually framed in the discipline of musical arts, such as the inclusion of the curvy lines to communicate music and natural sounds. However, as the

communicated forms are still to serve the musical staves and as the natural sounds still imply the manipulation of nature, we can see that the disciplinary discourse has a very strong presence in these textbooks.

Now I will consider the cultural influences visible in the Art and Humanities textbooks. Musical artworks having Taiwanese Contemporary traditions are the most common; with 122 appearances, Taiwanese Contemporary is 37.31% of the musical traditions presented. European Folk and European Classical come next: with 54 and 47 appearances, they are 16.51% and 14.37% of the traditions presented. Taiwanese Folk follows with 39 counts; USA Folk, South & East Asia Folk, and Chinese Folk are 5.81%, 4.59% and 3.06% of the traditions presented.

Let's take a look at the cultural regions the musical artists are from. 59.24% of the musical artists mentioned are from South & East Asia. They appeared 202 times in the textbooks. Euro-Western musical artists followed next, with 122 counts. Slavic/Orthodox musical artists appeared 8 times, and there was only one South Pacific artist. There were no musical artists from Arabic/Turkic/Islamic, Africa, and Latin America regions in these textbooks

As we can see, music from the Taiwanese contemporary tradition and musical artists from South & East Asia cultural region are the most commonly described to Taiwanese students. European folk and classical music alongside Euro-Western artists are the second most common. However, I'd like to take a closer look at this result and further discuss the cultural influences on Taiwanese aesthetics.

2 唱吧！跳吧！

五線譜上的高高低低的音符，
串成了美妙的曲調，讓我們和好朋友
朋友隨著音樂唱吧！跳吧！

唱吧！跳吧！

德國民歌
黃桂雲 詞

稍快板

好朋友來拍拍手唱唱歌，
轉個圈跳跳舞，
風兒也來樹和，
蒲公英兒唱，
小兒也快樂的蹦蹦跳。

聽琴聲唱吧！
中的曲調。

演唱時，看到樂譜中的「V」記號要記得換氣哦！

Figure 2. Music: Mandarin Chinese Translation of a German Folk Song.

The official national language of Taiwan is the traditional Mandarin Chinese. All of Taiwan's approved textbooks are written in traditional Mandarin Chinese. Chinese, including both Mandarin and local dialects, acts as the central language where the students are situated, even for foreign language subjects. For all musical lyrics that are not Chinese based, there will be a Chinese version of the lyrics done by Chinese-speaking artists, as shown in figure 2. Sometimes the foreign lyrics are replaced with ancient poems from the Chinese classical tradition. Sometimes the textbooks replace them with Taiwanese folk languages. Still other times, which is the most common scenario, they have a contemporary Taiwanese musical artist rewrite the lyrics fitting to the setting of the lesson or of Taiwan's context. As the non-Chinese musical artworks have a new interpretation by the Taiwanese or Chinese artists', they would count as having more than one tradition;

they contain the original tradition as referenced by the textbooks, and also the different Chinese or Taiwanese traditions according to the way it was interpreted.

This multiple authors' mechanism accounts for the massive 202 counts of South & East Asia artists. Most non-Chinese based musical artworks that were interpreted into Chinese contain an extra 1-3 South & East Asian artists' input, as both Chinese and Taiwanese artists are located within the South & East Asia cultural region. By subtracting the number of non-South & East Asian artists from South & East Asian artists, we would get 63, which is the counts of South & East Asian artists featured creating specific traditions of artwork not related to the integration with non-South & East Asian traditions.

With the same idea, we can look again at the musical artworks' tradition. All musical artworks with the Chinese language cultural influence are scattered across the tradition of Taiwanese folk, Taiwanese contemporary, Chinese folk, and Chinese classical. There are no Taiwanese elementary students' featured among the musical arts section, and the South & East Asian folk and contemporary attributes exclude the Chinese language based artworks. If we subtract all appearances of non-Chinese language musical traditions from the Chinese language based musical traditions, we would get only 7.66% left. This means, only about 7.66% of the Chinese language based musical artworks are considered as musical artworks solely with its Chinese tradition roots and featured on that merits.

Now, it is obvious to see the influential position of European musical arts within Taiwanese aesthetics. Combining both the folk and classical tradition, European musical tradition has a total of 30.88% proportion in the musical arts section of the Arts and Humanities textbooks. As mentioned in earlier chapters of Taiwan's complicated develop-

mental history through different cultural rulings, it is not surprising to see the influential position European tradition has in Taiwan. As Taiwan's academia structure developed fairly late and gone through various modifications after the Chinese, European, and Japanese ruling, it is evident that the discipline of musical arts is closely related to Europeans discourse. With no mentions of musical from Islamic, Africa or Latin America traditions, we can infer the disconnection Taiwan musical arts with those regions' development.

Even though the European tradition has a strong influence in Taiwan's musical arts, the textbooks' regard for a localized and political sensitive curriculum is undeniable. By insisting on translating or reinterpreting the traditions from different languages into our local language, the textbooks show the strong cultural mixing tradition in Taiwan. The changes of different rulings left Taiwan with a very adaptive cultural mentality. Taiwan is not particularly hostile to any foreign traditions that come along the island and generally considers it with an open attitude. Cultural integrations are constantly happening. This has also led to the confusion of an identity Taiwanese sometimes have. As Taiwan constant merges, adapt and create different hybrids of culture, what is the core to our national identity? Taiwan's strive for an identity is shown through this instance. The call for a Chinese language based education is the first step at establishing a communal identity.

Finally, let's look at the gender display in the Arts and Humanities textbooks. With all 277 musical artists mentioned throughout these textbooks, 189 of them were presented as male. Meaning, 68.48% of them were coded as male. Female musical artists appeared 25 times, 9.06% of the artists. There was no group artist mentioned in the musical discipline. The rest of the population, 22.64% of the artists, meaning 62 of them, was not identified with a gender.

According to Executive Yuan of Taiwan (2011), Taiwan's gender equality is rated number 4 nationally and number 1 among Asian countries. Taiwan also has specific educational policy to promote the awareness and improvements of gender divisions. So why are there such a wide neglect in gender sensitivity among these textbooks? Even if all 62 of the unidentified musical artists were assumed as female, it still doesn't compare with the wide distance of 189 male musical artists mentioning.

This gender disparity is deeply rooted in the context of Taiwan's education approach and the discipline of music. Even though contemporary Taiwan's gender equality is a strong emphasis, it still does not deny Taiwan's respect and concern for the history and discourse developments of various academic disciplinary. In fact, Taiwan's education highly revolves around educating students the systematic knowledge within disciplines. In that regards, what have happened, what is considered as important, and who were involved in those developments in the disciplinary discourse of musical arts becomes the center of Taiwan's national curriculum. As women have not been actively involved in the public domain for most of the documented history of musical arts, it is then understood why there are such a huge divide between genders that appeared in these textbooks. When most of the portion of the textbooks was dedicated to discuss the exemplar artworks or groundbreaking artists of various musical eras, the only time women musical artists have a chance to appear is in the last contemporary portion of the book.

Visual arts

Table 2

3rd to 6th Grade Level Textbooks: Visual Arts Section Content Analysis

Aspect	Variable	Attribute	N	%
Artwork	Form	2D	145	67
		3D	70	33
	Presentation	Watercolor	49	21
		Oil Paint	46	20
		Crayon	26	11
		Sculpture	25	11
		Collage	22	10
		Printmaking	11	5
		Architecture	11	5
		Ceramic	10	4
		Ink Wash	8	3
		Nihonga	6	3
		New Media	5	2
		Marker	5	2
		Photography	3	1
		Pencil	3	1
	Tradition	Taiwanese Elementary Students	79	37
		Taiwanese Contemporary	51	24
		European Classical	51	24
		Taiwanese Folk	19	9
		Russian Classical	4	2
		USA Classical	3	1
		South & East Asia Contemporary	3	1
		Chinese Folk	2	1
		Chinese Classical	1	0
		Islamic Contemporary	1	0
		South & East Asia Folk	1	0
		European Folk	0	0
		USA Contemporary	0	0
		USA Folk	0	0
Artists	Cultural Region	South & East Asia	164	74
		Euro-Western	54	24
		Slavic/Orthodox	4	2
		Arabic/Turkic/Islamic	1	0
		Africa	0	0
		Latin America	0	0
		South Pacific	0	0
	Gender	Male	136	65
		Female	42	20
		Unknown	30	14
		Group	2	1

First, let's talk about the framing of visual artworks. In the visual arts discipline, the Arts and Humanities textbooks displayed visual artworks in both 2-dimensional and 3-dimensional forms. 2D visual artworks were more popular in terms of visual artworks. There were a total of 145 pieces of 2D visual artworks out of the 216 pieces of visual artworks mentioned throughout the textbooks, 67.44% being displayed in 2D manner. 3D form of visual arts accounts for the rest 70 pieces artworks, and holds a 32.56% proportion.

The various visual artworks mentioned in the textbooks were presented through a number of mediums and methods. This research identified the 14 most appeared attributes. Watercolor and oil paints are the most popular mediums to present visual artworks; they appeared 49 and 46 times, in 21.3% and 20% of the mentioned presentation mediums and methods. Crayons, sculptures, and collages are the secondly common presentation mediums and methods; they were accounted 26, 25, and 22 times, in 11.3%, 10.87% and 9.57% of the works. Architectures, printmaking, ceramic and ink wash followed with each populated 3-5% of all the presentational mediums and methods. Nihonga, new media, markers, pencils, and photography were the least mentioned primary method of presenting visual artworks, occupying a range of 1-2% popularity.

The textbooks introduced a wide range of mediums and methods to create visual artworks. There was an obvious sensitivity to the inclusiveness of objects to be considered as visual artworks. The most popular form and presentation popular visual artworks within the textbooks were 2-dimensional watercolor and oil paintings. This is related to the popularity of these types of visual artwork presentations among the history of the visual arts, especially in fine art. As stated in the above musical arts section, in coping with

the concern for the historical development and discourse of a disciplinary art, the mentioning of past important visual artworks was a dominating agenda among these governmental approved national textbooks. But outside of these traditionally considered visual arts objects, there was an emphasis on materials accessible and associable to the students' daily lives. The heavily referenced crayon is one of the most common and cheap materials seen in Taiwan's classrooms. There were showcases of books, cards, posters and architectures, which are all objects entrenched in students' lives, as a presentation of visual artwork. Students were encouraged to explore and create their own visual artworks using different mediums and methods.

As the many mentions of non-traditional fine art object, so is it that these textbooks puts out the message that all form of objects can be considered as visual artworks? Not quite so. There still seems to be a distinction within defining what is a piece of artwork. Such as the many illustrations throughout the textbooks under the musical staves or on the background texts, they are never mentioned as artworks or something worth discussing. They are never attached with a title, the name of the artist or the date and medium used. However, when a picture is attached with all of that information, the texts starts giving it attention and discusses it in relations to other artworks. Such as a photo displaying the scenery of a lake in the opening page of a lesson is not discussed or mentioned with an author. But when a photograph comes with detailed information of the formation of photo, it is worth directing our gaze to. In my interpretation, these textbooks seem to frame visual artworks in terms of the supplemented detail information. In other words, an object would be considered as an piece of artworks only after it is defined as an artwork with a given name, artists, year, medium and supplementary information such as where

its from. However, who has the right to define something as an artwork is not clear. With the many elementary student works displayed, it is not strongly suggested that artworks must be under the fine art discipline. But it does promote students to look at traditionally considered piece of art and work towards it. Thus, the framework of visual artworks demonstrated in these textbooks seems to be that all visual objects could be potential artworks. But whether or not it is an artwork depends on the viewer's consideration of a legitimate source to define.

Next, let's take a look at the important cultures and traditions that influences Taiwanese aesthetics. Visual artworks coming from Taiwanese elementary students were actually the most popular tradition. They had a total of 79 counts out of 216 total counts of artworks' tradition, occupying 36.74% of the visual artworks. Taiwanese contemporary and European classical are also popular visual artwork traditions within these textbooks. Both Taiwanese Contemporary and European Classical artworks appeared 51 times, with each representing 23.72% of the framed visual artworks. Taiwanese folk come next with 8.84% share of the mentioned visual artworks' tradition. The following population of visual artworks is spread between USA classical, South & East Asian Contemporary, South & East Asian Folk, Russian classical, Chinese folk, Chinese classical, and Islamic contemporary ranging from 1-2%.

Among all of the mentioned visual artists, 73.54% belongs to South & East Asia region with a 164 appearances. Euro-Western region is the next popular origin of artists mentioned, resulting in a 24.22% among all visual artists with 54 counts. Slavic/Orthodox and Arabic/Turkic/Islamic regions have only 4 and 1 appearances, occupy-

ing 1.79% and 0.45% of mentioned visual artists. The other three regions: South Pacific, Africa, and Latin America have no counts in all of these Arts and Humanities textbooks.



Figure 3. Visual Arts: Disciplined-Based Approach.

The reason that Taiwanese elementary students' artworks were the most popular among these textbooks was because the curriculum essentially followed a Discipline-Based-Art-Education model. This process could be observed in figure 3. Within the structure of educating about the visual arts, it started with a conceptual discussion of a specific chosen lesson topic. The topic was then explored with exemplar of visual artwork by masters considered in certain art form and presentation, with the discussion of the tradition or historical development of that artwork or artist. Then, students are encouraged to mimic upon the model artwork and create students' own artwork based on the mentioned important qualities, material or composition requirements. In the case of figure 3, the left

two are the masters' work students can model from. After the step-by-step break down of the process of creating artworks, the textbooks follow with a number of other same aged students' take at the project. As 1 or 2 masters' artwork and 4 to 6 Taiwanese elementary students' artwork is shown in each lesson projects, the result was a high number in displaying student work. This serves as a way to encourage students in creating their own visual artworks. However, at the same time the DBAE approach creates the hierarchy of artworks and artists within the discipline.



Figure 4. Visual Arts: A Date with an Artist.

By the end of the book, and sometimes alongside lessons, there exist a section called “a date with the artists”, shown in figure 4. There, the visual artists’, whose artworks were mentioned as exemplars in the lesson projects, were separately discussed. The discussions usually involved the life of that artist, the famous artworks made by the

artists, and why were the artworks important in regards to art history and criticism. This section gives the students a very detailed understanding of the concerns and values when the discipline of visual arts comes to evaluate a piece of artwork. But this practice becomes problematic when the students are only receiving certain tradition of artworks made by artists from limited cultural regions and considering that as the only framework for the visual arts. As South Pacific, Africa, and Latin America artist's artworks were never mentioned within these textbooks, the importance of their artworks to the visual arts as a discipline are not considered. This attitude might pass onto the students and creates a narrow understanding of visual arts. In the end, this approach sets "the" standard in evaluating artworks and artists, instead of encouraging students to construct their own standard with different set of criteria.

According to the tradition of artworks and cultural regions of artists mentioned, we can conclude that the standard set by Taiwan and European visual arts discipline discourse are the main concern of these textbooks. As Taiwan have in the past few decades gone through the strong movement in localizing a Taiwanese conscious, these textbooks show a heavy influence of introducing the visual art forms specific to Taiwan. Taiwanese folk becomes the most popular tradition among the textbooks, with the usual emphasis on cultural practices by indigenous or Hakka ethnicity groups within Taiwan. European classical visual arts act as a general discussion to the art history of the West, which has an important impact on Taiwan's visual arts discourse. It seems to me, Taiwan's search and promotion of a localized tradition is very much in relations to construct and compare with the discourse of the Western tradition. Taiwanese aesthetics is present with the mirroring of the Western European visual arts discourse to construct an individual identity.

Last, let's now take a look at the genders of these visual art artists. With all 211 visual artists mentioned throughout these textbooks, 136 of them were presented as male. Meaning, 64.76% of them were coded as male. Female visual artists appeared 42 times, dominating 20% of the artists. There were 2 groups of artists mentioned with no specified gender, occupying 0.95% of the mentioned visual artists' population. The rest of the population, 30% of the artists was not identified with a gender.

Again, the significant appearance disparity between male and female artists lies within the visual arts discipline too. The reason for this gender disparity is similar to the musical arts' reason for gender disparity. With the education goal and curriculums heavily focusing on transmitting the knowledge within both of these disciplines, the textbooks is limited to the historical developments that have already happened. The wide gender inequality causing less female artists to be formed or documented made female master artists appearances almost impossible in the textbooks. The numbers of female artists mentioned are largely contributed to the Taiwanese contemporary tradition of artworks and Taiwan elementary students' artworks.

Performance

Table 3

3rd to 6th Grade Level Textbooks: Performance Section Content Analysis

Aspect	Variable	Attribute	N	%
Artwork	Form	Performance	76	100
		Rehearsed	66	87
		Spontaneous	10	13
	Tradition	Taiwanese Contemporary	60	72
		Taiwanese Elementary Students	12	14
		Taiwanese Folk	4	5
		South & East Asia Folk	2	2
		Chinese Folk	2	2
		USA Contemporary	1	1
		Islamic Contemporary	1	1
		European Classical	1	1
		Chinese Classical	0	0
		USA Classical	0	0
		Russian Classical	0	0
		European Folk	0	0
		USA Folk	0	0
		South & East Asia Contemporary	0	0
Artists	Cultural Region	South & East Asia	71	90
		Euro-Western	8	10
		Africa	0	0
		Arabic/Turkic/Islamic	0	0
		Slavic/Orthodox	0	0
		Latin America	0	0
		South Pacific	0	0
	Gender	Group	72	91
		Male	4	5
		Female	3	4
		Unknown	0	0

Performance, which engages with the visual motions, aural stimulations and time consumptions, was the only artwork form considered in the performing arts. There were a total of 76 counts of mentioned performing artworks within these Arts and Humanities

textbooks. On the other hand, the presentation of the performing artworks could be separated into the rehearsed and the spontaneous according to the composition and originality of the motion and interactions. Most 86.84% of the mentioned performing artworks were rehearsed performances, with 66 actual mentions. 10 performing artworks mentioned were spontaneous presentations, holding the remaining 13.16%.

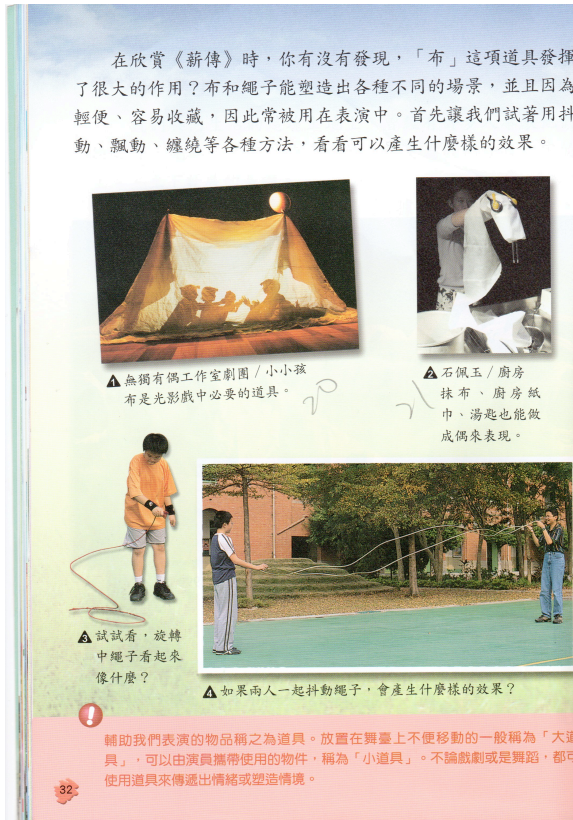


Figure 5. Performance: Performance Types.

Most of the mentioned performances within the textbooks were rehearsed plays, dance or showcase sports. The organized and composed play out of a script seems to be the dominant form of performance art. However, there were also a few mentions of spontaneous interactions between individuals being defined as a presentation of performance art. In figure 5, the top left corner shows a rehearsal play, while the top left corner shows a spontaneous performance. One of the special mentioning was the annual school sports

competition. The annual school sports competition is one of the legacies of Japanese ruling in Taiwan. As Japanese government constructed schools and established the educational system, they implemented the annual school sports competition among school students to assure their physical wellness. One school's yearly annual school competition with all of its students as artists was discussed as an example of performance art. In forming the rehearsed or spontaneous performances, the performance art section tied a lot of the social interactions into discussion. It expected students to explore and focus on the ways we interact with each other and how that affects us in a framed artwork performance.

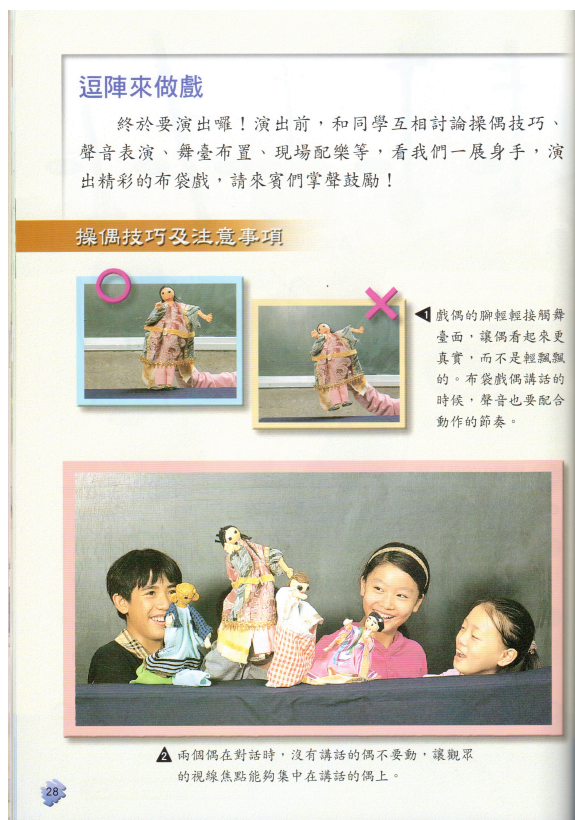


Figure 6. Performance: Integration with Visual Arts.

Another notable part of the performing arts was that, it was evident the performing arts was well integrated with the visual arts in these textbooks. The format usually fol-

lows that with the central topic of the lesson, visual artworks are considered as the prompts and materials for artists of the performing arts. By introducing the special Taiwanese traditional folk puppet performances, as seen in figure 6, the textbooks were also able to introduce the puppets themselves as important historical visual artworks within Taiwan's context. This also sets the framework for students in understanding the difference between the performing arts and visual arts discipline. In figure 6, students got make their own puppets, and then performed in the traditional puppet art format.

Now let's look at the cultural aspect of these performing arts. The mentioned performing artworks are predominantly of Taiwan contemporary tradition influence. There were 60 performances having a Taiwanese contemporary tradition roots, influencing 72.29% of the mentioned performing artworks' tradition. Taiwanese elementary students come next as having 12 performances mentions and holding 14.46% of popularity. Taiwanese folk follow with 4 performances and 4.82% dominance. Other influencing traditions in which the mentioned performing artworks are associated with are Chinese folk, South & East Asian Folk, European classical, and Islamic contemporary, ranging from 1-2% popularity.

South & East Asia are almost the only cultural regions referenced by these the performing artists in Arts and Humanities textbooks. It accounts for 71 counts of the performing artists, and hold a high 89.87% popularity. The only other cultural region that was mentioned was the Euro-Western. The Euro-Western holds only a 10.13% popularity amongst the performing artists, with 8 mentions.

Contrary to musical arts or visual arts, there are almost no evident of foreign cultural influence. There was not much historic discussion on the performing arts, and no strict

standard guidelines in evaluating the performances. In the performing arts section, the references were highly contemporary Taiwanese based. There was numerous Taiwanese performance studios mentioned and described to be inspirations to students creating their own performing artworks. This urge to have students try out in their own groups the process of creating a performing artwork was reinforced by the providing examples for other same aged students' exploration on the same topic. The introductions of many local performing artists were also inclined with the national policy to stimulate economic growth in the performing arts. By exposing students to the performing arts in its locality, it increases students' chances of attending and supporting native artists. Thus, it is clear that Taiwanese' local performing artists and artworks are the center concern of performing arts discipline.

Last is the gender aspect. As the performing arts often requires more than one person to carryout, the gender count here is less specific. Gender is counted here in according to the mentioned person or group. If a dance group is mentioned once, then it counts as 1 appearance. However, if the founder of the dance group was specifically introduced and elaborated discussed, then the gender of that founder would be counted once too. There were a total of 72 performing artist groups mentioned. Alongside, 4 male and 3 female was separately mentioned in regards to their performing artworks.

Then gender aspect of the performing arts in these textbooks is rather progressive compared the other two discipline of arts. As it mostly reference contemporary examples of performing artworks, the gender disparity is not a huge visible problem. With the 7 artists that were specifically mentioned outside of the groups, it was a fairly equal split between the two genders' representations. Also with the aspect that most performances

require more than one participants, often times a group of actors or dancers, both genders are essential and present to the play out the performance.

Overall

Table 4

3rd to 6th Grade Level Textbooks: Overall Content Analysis

Variable	Attribute	N	%
Tradition	Taiwanese Contemporary	233	37
	European Classical	99	16
	Taiwanese Elementary Students	91	15
	Taiwanese Folk	62	10
	European Folk	54	9
	USA Folk	19	3
	South & East Asia Folk	18	3
	Chinese Folk	14	2
	Russian Classical	10	2
	USA Classical	7	1
	Chinese Classical	6	1
	South & East Asia Contemporary	6	1
	USA Contemporary	4	1
	Islamic Contemporary	2	0
Cultural Region	South & East Asia	437	68
	Euro-Western	192	30
	Slavic/Orthodox	12	2
	Arabic/Turkic/Islamic	1	0
	South Pacific	1	0
	Africa	0	0
	Latin America	0	0
Gender	Male	329	58
	Unknown	92	16
	Group	74	13
	Female	70	12

Here, we will look at the overall calculation of the cultural influences and gender distribution. Across all three disciplines of art, the most influential tradition in which the mentioned artworks are associated with is Taiwan contemporary. It appeared with 233

artworks and holds a 37.28% popularity. European classical and Taiwanese elementary students follows with 99 and 91 appearances, holding account for 15.84% and 14.56% of the artworks. Taiwanese Folk and European folk come with 9.92% and 8.64% of the artworks. The rest of the traditions follow with USA folk 3.04%, South & East Asian folk 2.88%, Chinese folk 2.24%, Russian classical 1.6%, USA classical 1.12%, Chinese classical 0.96%, South & East Asian contemporary 0.96%, USA contemporary 0.64%, and Islamic contemporary 0.32%.

Observing the cultural regions that the referenced artists are from, we can see the clear domination of 437 South & East Asia artists occupying 67.96% of all artists. Euro-Western artists are the second most popular, with 192 mentions and accounting for 29.86% of the artists. Slavic/Orthodox artists appeared 12 times resulting in a smaller 1.87% popularity. South Pacific and Arabic/Turkic/Islamic each had 1 artist representing the regions. There were no artist from Africa or Latin America mentioned in these Arts and Humanities textbooks.

Overall, the Arts and Humanities textbooks mentioned artists with the gender male, 329 times; female, 70 times; mix group, 74 times; and unspecified, 92 times. Among all mentioned artists, specified male artists holds 58.23% of popularity, specified female artists holds 12.39% of popularity. Groups with mix gender artists accounts for 13.1% of the mentioning. However, there were 92 artists' genders unspecified, holding 16.28% of the artists' gender distribution unknown.

Compared with Liu's 2005 finding on the gender disparity of 8% and 92% differences between female and male artists within the Arts and Humanities textbooks, this research finds the mentioning and appearing of female artist within these textbooks have

grown a few percentages over the past few years. The male artists' domination has also shrunk with the replacement of group artists or unspecified gender artists. Even though when looking at the actual counts of artists we still see the far distance between 329 male artists and 70 female artists featured, it is still gratifying to see the improvements these textbooks are making across the short 7 years span.

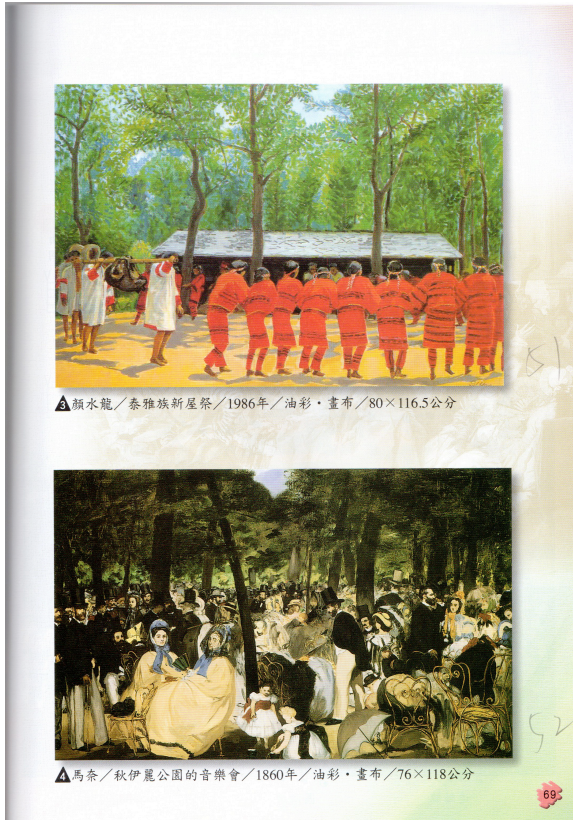


Figure 7. Visual Arts: Comparison of Cultural Practices.

Looking at the overall statistics of the appeared artists and artworks within these textbooks, we can see that artworks created by South & East Asia artist in contemporary Taiwan most often informs our understanding about art. This understanding and differentiation of art constructs the unique Taiwanese aesthetics, which directs our gaze and attention. There is a preference for artworks coming in certain forms and presentations by artists from certain cultural regions amongst these textbooks. With the emphasis on Tai-

wanese artworks and artists, we see the influences of the Taiwanese conscious movement within the subject of art. Other than valuing the contemporary, these textbooks also look back into Taiwanese folk cultural practices to search for artworks that can represent the identity that's uniquely here. This trend is evident in Figure 7. Here, a painting about indigenous Taiwanese' harvest celebration is placed next to Manet's portrayal of Western musical concerts in the park. It is trying to establish Taiwan's unique experience through reflecting on what "other" cultures do. In a way, this is an extremely modernist understanding of the world. By believing there are unique and distinguishable styles to be created in any given structural discipline, Taiwan's art disciplines search for a distinguishable style against the heavily influential Western art tradition.

This leads to another important finding of this research. Artworks with European traditions done by Euro-Western artists' play an important role in Taiwanese Arts and Humanities textbooks. It appears alongside the history of the art disciplines, and helps constitute the value and hierarchy of knowledge within that discipline. As stated above, the search for a Taiwanese identity depends on the whole construct of an "other" in which the identity is distinctive from. Given the special relations Taiwan has with the United States after World War II, Taiwan's academic disciplines are strongly connected to the disciplinary developments the US inherited from Europe. The dialog between Taiwan and Euro-Western academic discourse is evident through the constant mentioning in these textbooks' art history portion. With the often mentions and discussions, it is clear to indicate that the Euro-Western art tradition has an influential impact on the formation of how Taiwanese considers art. With this close proximity yet far origins, the same Euro-

Western art tradition has been considered as the “other” we compare with, to which we form a self-identity.

Another way to explain the heavy portions of the Euro-Western art tradition within these textbooks is that, the government that approved these textbooks wants to deposit enough cultural capital into each citizen in order to communicate with others in the world. Through the imperial ages, Euro-Western thoughts were systematically colonized into most parts of the world. Even after post-colonial ages, Western industrial countries remain the number one export of cultures into the world. Euro-Western tradition of thinking about the world has become an important part of global culture. In a way, Picasso or Bach has become a common sense to most people who participate in this global culture. Thus, perhaps the purpose of these textbooks is to level the plains field of communication and competition when it comes to Taiwanese citizen’s cultural capital. However, by accepting the fact that it is a form of cultural capital, it reaffirms the various distance this culture form is from different students. By placing them in textbooks also undergo the risks of reinforcing the segregation of class cultures.

Overall, the content analysis of the Arts and Humanities textbooks exhibits the values of Taiwan’s national government through the approving official textbooks. It asserts the search for a national identity through the practices of cultural arts. The history of these cultural art forms and the disciplinary discussions about these artworks becomes central to constructing these textbooks. This search brings forth the discovery of heavy international and intercultural influences across Taiwanese’ understanding of art. This understanding is furthered with each new encounter. In the end, this constantly evolving hybrid of art forms constructs the uniquely Taiwanese aesthetics.

Chapter 5:

Conclusion

Inspired by my childhood question of how people come to construct the distinction of art and non-art, and why art classes involve so much reading and history with so little making, I ventured into the sea of nationally approved textbooks on the Arts and Humanities subject. By examining the musical, visual and performing artworks and artists featured in these textbooks, I sought to understand the construct of Taiwanese aesthetics. The artworks and artists featured and described under specific frames direct our gaze and attention towards them, and deem them beautiful and worthwhile for our appreciation. I wanted to know the framing mechanism of artworks and artists, and where those mechanisms are from.

After I've conducted the research, I better understand the reasoning behind how the subjects are set up and the values these textbooks hold. As these textbooks follow the Taiwan national Grade 1-9 Curriculum Guidelines and were approved by the government before publishing, the views presented by these textbooks project the governments' opinion on what Taiwanese citizens should be taught. Thus, the reasons and values I've found in the textbooks are associated with the government's view of what is relevant. Through the implementation of mandatory education, this specific point of view is spread throughout Taiwan and acts as an authoritative voice on the matter. A sense of Taiwanese aesthetics based on the consideration of art within these textbooks is constructed.

The notable value of these Arts and Humanities textbooks was the importance of art history and a discipline of art. Amongst both visual and musical arts, many of the mentioned artists or artwork have a significant position with the discipline's historical devel-

opment. These significant pieces were framed for students to study and look up to; they act as models for students to create similar artworks. The construction of masterpieces and the sustenance of their historical significance highly relies on a disciplinary discourse. By learning the language within that discipline, students are able to evaluate artworks according to the discipline's standards. This is shown in the most common musical artworks' in the textbooks. Artworks that do not communicate in the same language as the dominant discipline are not put on the same scale to be evaluated and appreciated.

Even though the textbooks value the importance of discipline and history, they also incorporate popular elements accessible to students' on a daily basis. They use common objects or methods to encourage students in creating artworks that fit within the discipline's framework. In the musical arts, the most often used instrument was the human voice and the recorder. By using instruments that are easily accessible, students are encouraged to present historically significant musical artworks on their own. This allows students to participate in otherwise distant materials. In the visual arts, the textbooks included artworks presented through various methods and mediums. They present objects students may encounter from day to day and encourage students to participate and create their own artworks mimicking those models. In the performing arts, activities and events student may attend or participate in, such as the annual school sports competition, are often mentioned. Understanding that what they have been doing all along is also a form of performing arts encourages students to realize they are artists in their own way. Thus, though the textbooks are most concerned with establishing the disciplines of art, they also seek to teach students to understand how they fit within the discipline. They focus on the message that the subject is not segregated from the students' daily lives. Instead, students

are very much a part of the discipline and encouraged to continue its practices, even outside the classrooms.

If we take a closer look at the presented disciplines of art, we can see that they are influenced heavily by a few cultural practices. The Euro-Western artists' artworks from their classical and folk traditions are the second most frequently mentioned in the Arts and Humanities textbooks, besides Taiwanese artists and artworks. As we discussed in the findings, Taiwan's construction of an art discipline is significantly influenced by the Euro-Western academic discourse. This results in the many Western exemplars featured in the textbooks. However, it is not that we have just cloned the Western tradition and moved it into the context of Taiwan. Instead, it is that Taiwan is striving to construct its own identity in regards and comparison to the Western tradition. This Taiwanese aesthetics considers the Western disciplinary structure and searches for the representation of an identity that is both comparable to and distinctive from the Western tradition. In a way, the Western tradition in Taiwan's textbooks is there to be juxtaposed with artworks in Taiwan's locality. Its existence is important to the definition of a Taiwanese aesthetics.

With the constant interactions and dialogs between Taiwan and other cultures, what has become is this fluid state of a Taiwanese identity. Taiwan is constantly searching for something to declare as uniquely theirs but the search often results in showing how Taiwan is a hybrid of cultures. Taiwan's complex history and relationship with China, Japan, United States and other European countries all left physically visible traces. We have architectures from all these different "inhabitants" of Taiwan. In figure 8, the textbook describes the architectures Dutch and Japanese left behind on the top, and the contemporary Taiwanese apartments on the bottom. We have linguistic heritages from them passed on

through verbal or written histories. We have families related to these cultures. These various cultures all inhabit Taiwan through embodied presence or discursive interactions. All these traces are a part of Taiwan. They become part of Taiwanese' embodied experience. Taiwanese identity cannot be clearly defined, because this identity is constantly being lived, experienced, and practiced through deconstruction and reconstruction of Taiwanese' relationship with all these other cultures. Taiwanese aesthetics is a clear demonstration of that complicated relationship.



Figure 8. Visual Arts: Comparison of Architectures in Taiwan.

The incorporation of musical artworks from non-Chinese speaking traditions in the textbooks is a clear demonstration. Even though the purpose of displaying them was to discuss the different forms and styles of other traditions, the end products exhibit a comfortable mix of the “other” culture with Taiwan’s own culture. As the lyrics were mostly

not in Chinese, the publishers hired Chinese artists to translate them. By translating and interpreting those non-Chinese artworks in Chinese, they again reinforce the merging of artwork formed by two at first distant traditions to create a hybrid. In the performing arts, the mentioned artists groups often performed play writes from other cultures. As most of original groups that authored the play usually don't tour thus far to Taiwan, the artists groups in Taiwan often take over the script and performed it through its interpretation. Then, the textbooks often followed up with activities to encourage the students' to perform it themselves. Through actually performing the plays, students are constructing through their bodies this relationship rooted in history and discourse. This is also a reconstruction, as the students' interpretation is empirically different from what the play might initially have been.

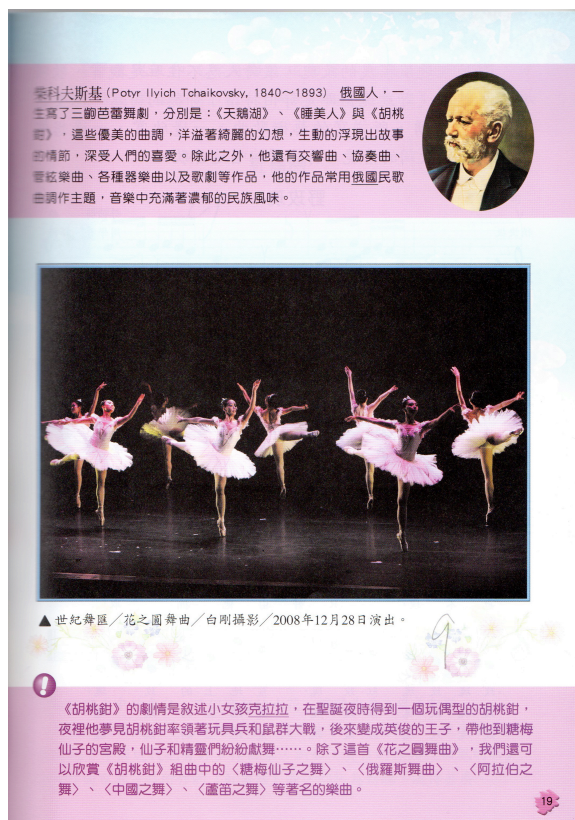


Figure 9. Performance: Taiwanese Dance Group performing Waltz of the Flowers.

I think this hybridism is the essential quality of Taiwanese aesthetics. Taiwanese aesthetics is not a static form of knowledge. Instead, it is the ongoing construction, building and re-appropriating of the values concerning arts from various disciplines and cultural traditions. Through examining the Arts and Humanities textbooks, I have come to the realization that their content is itself being constantly reconstructed through each students' own personal re/creation of artworks. Yes, we can conclude some basic influential attributes belonging within Taiwanese aesthetics, but the fluid and changing quality makes Taiwanese aesthetics impossible to define. It can only be constructed through living and doing by the person exploring.

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